



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PICTURES LENT FOR THE FIFTIETH ANNIVERSARY EXHIBITION

IN this article the pictures of the Flemish, German, Dutch, and Spanish schools lent for the Fiftieth Anniversary Exhibition will be noted, beginning with the Marquand Gallery.

The Portrait of a Musician¹ by Hans Holbein, lent by Henry Goldman, shows a gentleman seated against a green curtain and behind a table covered with a red cloth on which lie a closed and an open book. He wears a black cap and coat with sleeves decorated by gold tags. A fancy penknife hangs from his neck by a ribbon; in one hand he holds a guitar. The face of the unknown sitter is thought by some writers to resemble Jean de Dinteville, one of the Ambassadors in the National Gallery picture, and indeed a drawing at Chantilly which has been identified with Dinteville shows similar features and the same expression of prudence and potential force. An attempt has also been made by means of drawings in Windsor Castle to identify the sitter for our portrait with Lord Vaux.

An exquisite revelation of Holbein's subtlety as a designer is seen in the portrait of Lady Guildford² lent by William K. Vanderbilt. She is a dignified woman of twenty-seven years (as we know from the inscription), holding in her hands her beads and book, a life of Christ. She wears a pyramidal head-dress edged with gold brocade and pearls. Her black dress is cut square at the neck and is hung with massive gold chains. She is seen against a green-blue sky, the design being elaborated by the introduction of a graceful sprig of grape vine and a column carved with arabesques. In Windsor Cas-

tle is the companion portrait of Lord Guildford, or Guldeford, who was successively Henry VIII's master of the horse and comptroller of the royal household. The pair were painted in 1527, the lady being presumably his second wife, Mary Wotton. A drawing, evidently for the portrait of Lady Guildford, in the gallery at Basel shows her in a less stately aspect.

In this gallery will also be found a fine example of Rembrandt's rare mythological subjects, Philemon and Baucis,¹ lent by Otto H. Kahn. The gods, Jupiter and Mercury, are seated in the humble cottage at a table set with wine and a dish of fruit. For their further entertainment the old couple, Philemon and Baucis, seen kneeling before them, wished to serve their one goose, "the guardian of their tiny estate," but being swift of wing it eluded them and sought refuge near the gods. The only light in the room comes from a low hearth at the left and a lamp, which, hanging behind Mercury's head, gives him an almost celestial radiance.

Hanging beside the Rembrandt is Vermeer's Lady with a Lute,² lent by Mrs. Henry E. Huntington. The dark silhouette of the familiar lion-headed chair and a blue drapery in the foreground throws into prominence the lovely figure of a lady seated behind a table tuning a lute. Her yellow jacket is trimmed with ermine and she wears jewels in her hair and earrings. Vermeer's characteristically cool and diffused light comes in through a leaded window and his large map of Europe is hung against a white wall as in our Girl with the Water-jug.

Many years ago in writing of the Smokers³ by Adriaen Brouwer, lent by Michael Friedsam, the critic W. Bürger-Thoré

¹Oil on wood. H. 17 $\frac{5}{8}$ in.; W. 17 $\frac{3}{8}$ in. Collection of Sir John Ramsden, Bulstrode Park, Buckinghamshire. Published: A. B. Chamberlain, Holbein, vol. 11, p. 52. Marquand Gallery.

²Oil on wood. H. 32 $\frac{1}{2}$ in.; W. 26 $\frac{1}{8}$ in. Inscribed: ANNO. MDXXVII. AETATIS. SVAE. 27. Collection of the Duke of Buckingham, at Stowe. Published: A. B. Chamberlain, Holbein, vol. 1, p. 320. Marquand Gallery.

¹Oil on wood. H. 21 $\frac{1}{8}$ in.; W. 27 $\frac{1}{4}$ in. Signed: Rembrandt f. 1658. Collections of Charles Sedelmeyer, Paris, and Charles T. Yerkes, New York. Published: Bode, No. 407. Marquand Gallery.

²Oil on canvas. H. 20 $\frac{5}{8}$ in.; W. 18 $\frac{1}{8}$ in. Signed: Meer, on the wall under the table. Published: Philip L. Hale, Jan Vermeer of Delft, pp. 258-260. Marquand Gallery.

³Oil on canvas. H. 18 in.; W. 14 $\frac{1}{2}$ in. Signed: Brauer. From the Steengracht Collection, No. 9, The Hague. Marquand Gallery.

called it incomparably the masterpiece of the artist. According to Dr. Bode it is an example of Brouwer's mature work, painted a year or two before his death.

Five men are seen making merry around a table within doors. The boisterous fellow in the center of the party, probably the artist himself, is attempting to blow smoke rings, his mouth roundly open and his eyes no less so. He holds his pipe in

breadth together with exquisitely subtle harmony of color.

An important picture of the early Flemish school is *Christ Appearing to His Mother*¹ by Roger van der Weyden, lent by Michael Dreicer. The spectator, from the inside of a Gothic chapel, looks out through the round-arched doorway, where the scene takes place, to a deep porch and a landscape beyond. Mary, her dark blue



PHILEMON AND BAUCIS BY REMBRANDT

one hand and a pot of beer in the other. Across from him, filling his pipe, sits an amiable reveler of higher station said to be Frans Hals, but the resemblance to his known self-portraits is not so striking as is the similarity of the ring-blower to Van Dyck's portrait of Brouwer. On a tub at the ring-blower's back sits a rogue blowing smoke through one nostril, while at the far side of the table are two rough-looking carousers who watch with upcast eyes the smoke they are emitting. Through an open window one sees boorish lovers and a landscape. The characters are individualized with the utmost freshness and spirit, and the painting has a masterly

mantle draped about her head and body, has been praying on the threshold. The volume of the Prophets is on the bench before which she has been kneeling. She turns and half raises herself as she becomes aware of the figure of Christ beside her raising His hands to show the nail wounds. Far out in the landscape, Christ is seen again as He leaves His open tomb about which the guards are sleeping; the Angel is on the overturned stone lid; the three Marys are approaching. A tiny angel

¹Oil on wood, rounded top. H. 25 in.; W. 15½ in. From the Osuna Collection, Spain. Published by F. J. Mather, *Art in America*, vol. V, p. 143. Gallery 34.

holding a crown and a scroll with an inscription¹ flutters near the keystone of the arch of the doorway. The doorway is recessed on the inside and in the recess sculptured figures are represented, Saint Mark at the left, Saint Paul at the right; above them groups in high relief illustrate the last happenings in the Virgin's life. Capitals of the columns out in the porch are also sculptured with figures, one the story of David and Goliath, another Samson killing the lion and carrying off the gates of Gaza, all emblematic of the Resurrection.

That Christ after His descent into Hell returned to comfort His mother is an ancient tradition. After all was done, the legend says, the Virgin went to her chamber and awaited the fulfilment of the promise, and then Christ, coming to her, showed the wounds He had received and sat with her and comforted her until He left to appear to Mary Magdalen in the garden.

Mr. Dreicer's picture is the right-hand panel of a triptych, the other two parts of which, the Deposition (center) and the Holy Family (left), both in a mutilated shape, are in the Cathedral of Granada, to which they were bequeathed by Queen Isabella the Catholic. The triptych came into the possession of Isabella's family as a gift to her father, Juan II, king of Castile, from Pope Martin V. According to A. J. Wauters, there is strong probability that it had been ordered of Roger in 1425 by the Magistrate and Chapter of Saint Pierre in Louvain, for an offering to Martin to facilitate the granting of the charter to the proposed University of Louvain.

This pedigree was supposed until recently to apply to an ancient copy of the work, which was carried away from the Monastery of Miraflores near Burgos by the French during the invasion of 1813, and which has since found its way to the Berlin Museum.

Also by Roger van der Weyden is the

Portrait of Leonello d'Este,¹ lent by Michael Friedsam. The sitter is shown three-quarters-face against a white background. He wears a black gabardine with chain armor beneath which a crimson shirt shows at the neck. In his hands is a small hammer the symbolism of which has not been explained. On the reverse of the panel are the Este arms with Leonello's individual crest—a hooded lynx (explained by a motto in connection with the same crest on one of the medals by Pisanello, *Quae vides ne vide*—Do not see what you see), also the initials M (archio) and E (stensis) (Marquis of Este), the name Francisque (probably Leonello's illegitimate son Francesco d'Este), and a later inscription.

Van der Weyden visited Italy for the Jubilee of 1450, staying at Ferrara, Leonello's capital, on his way to Rome. Leonello died in 1451 and the artist returned directly to Bruges. It was in that city that he received from the agent of the Estes twenty golden ducats for a portrait he had painted of the Marquis (Venturi, *I primadori del Rinascimento artistica a Ferrara, Rivista Italiana*, 1884). Mr. Friedsam's picture can therefore be dated about 1449 when Leonello was forty-two years old.

In the remarkable *Wings of an Altarpiece*,² by Memling, portraits of the donors are accompanied by their patron saints against landscape backgrounds. The lady in the left-hand panel is about sixty-five years old; she wears a black gown and mantle and a white wimple frames her strong and wrinkled face. There is no emblem which makes certain the identification of the saint standing behind her, whose right hand rests on the donor's shoulder, and in whose left hand is an open book; she wears a black mantle over a blue-gray dress and like her charge a white wimple. She may be Saint Anne, the

¹Not yet definitely deciphered; one reads: *Mulier h[al]ec p[er]ceperavit v— ideo data e[st] ei corona—* (This woman hath persevered — therefore is given her a crown —) R. T. Nichol conjectures that the undeciphered words in the first line may have been *vigilans diu* (in watching long) and that the last words may have reference to a text in the Apocalypse.

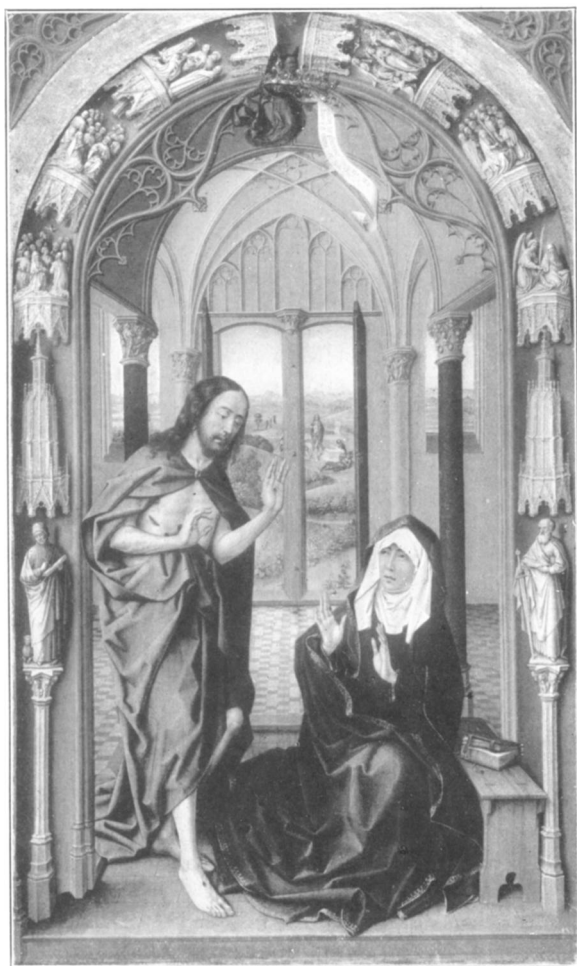
¹Oil on wood. H. 12½ in.; W. 8¾ in. A recently discovered picture, published by Roger Fry in the *Burlington Magazine*, vol. XVIII, p. 200. Gallery 34.

²Oil on wood. Both: H. 33 in.; W. 10¾ in. From the Rodolphe Kann Collection, Paris; formerly in the S. Rogers Collection, sold in London, 1856. Published: F. J. Mather, *Art in America*, vol. VI, p. 251. Gallery 34.

mother of the Virgin, some say, her book being the one from which Mary was taught; other names have also been suggested. Behind the figures is a light-toned landscape of great beauty. There is a castle

poppies, dandelions, and plantain being recognizable.

The man shown on the other panel reading a breviary might be the son of the lady at whom we have just looked. He is a



CHRIST APPEARING TO HIS MOTHER
BY ROGER VAN DER WEYDEN

at the left, with a moat and a drawbridge where two gentlemen are lolling, looking at a swan on the water; at the horizon is a palace, its many turrets and towers cutting into the sky where storm clouds are gathering at the right. The foreground is dotted with exquisitely worked-out plants—

clerk or scribe evidently, as he carries an ink horn at his belt. His robe is bluish black lined with fur. His patron, a warrior saint, even more enigmatic than the saint behind the lady, wears black armor and helmet and a black cloak; a black pennant hangs from his spear-shaft; there

is no distinguishing symbol. He has generally been called Saint George, but may be Saint William of Aquitaine. The latter name has been urged by some authorities in an effort to identify the donor with William Vrelandt, a miniaturist of Bruges who is known to have subscribed in 1477 to the cost of a four-winged altarpiece that Memling painted for the chapel of the booksellers in the cathedral, on condition that it include portraits of himself and his wife. That picture is now known, however, to have represented the Seven Grievs of Mary, now in the Turin Museum. The central panel originally between these wings now in the Museum, was the Crucifixion, a copy of which (some say the authentic work itself) is in the museum at Vicenza. This Crucifixion fits the wings in size, scale of figures, and generally in the lines of the landscape. The dark clouds in the upper inside corners of the wings mark the transition from a sunny, tranquil effect to the stormy sky behind the cross. Furthermore, there is a sixteenth-century copy of the whole triptych in the Venice Academy, all brought into one panel which can be safely accepted as giving the original aspect of the work.

A rare example of quaint early German painting is *The Three Saints*¹ by Martin Schongauer, lent by Michael Dreicer. In the center Saint Catherine sits on a grassy knoll, very regal in her high crown and ermine-trimmed crimson and blue gown, holding the sword of her martyrdom in her right hand while she fingers the leaves of the Book of Wisdom in her lap. She tramples the pagan king and the wheel under her feet, showing her conquest of them. At the right is a virgin martyr, possibly Dorothea, in a gold and red brocade gown, holding a palm in her right hand and a white rose in her left. On the other side sits Saint Anne, the mother of the Virgin, in a white wimple and brown cloak over a dark blue dress; she is old and toothless and gazes sorrowfully at the spectator. In her hands is the triple crown by which she is identified.

¹Oil on wood. H. 17 $\frac{3}{4}$ in.; W. 18 $\frac{1}{4}$ in. From the Butler Collection and the Baron de Rothschild, Paris. Gallery 34.

The list of authentic paintings by Schongauer is very small, limited by some authorities to two or three. They have a number of similarities to these figures—the oval faces with high cheek bones and flowing yellow hair, the long-fingered hands arranged in 'elegant' gestures, and the minute details of broken folds and jeweled crown, which in the tasseled braids of the pagan's beard give a touch of humor. This love of detail has not been carried to as great an extent in the rose trellis background as in the Madonna in the Rose Hedge in Colmar, Schongauer's masterpiece.

Equally rare is the *Martyrdom of Two Saints*¹ of the School of Simon Marmion, lent by Michael Dreicer. The scene at the left shows two incidents of the martyrdom of Saint Adrian, the patron of soldiers and brewers in northern France, Flanders, and Germany. He is nude, bound to the anvil; one of the executioners beats his stomach with a hammer, another chops off his feet, while the Emperor Maximian, he on the white horse, and three of his court, also on horseback, look on. Gentle hills with trees and river are in the background; on a little island is a castle with towers, a drawbridge connecting it with a tower on the mainland.

The subject of the other panel is uncertain. The scene takes place in the courtyard of a castle. At the left a young man wearing a brocaded brown robe preaches from or reads a book that a small angel holds up to him; the back of the book is supported against the angel's forehead in the position in which the sub-deacon holds the gospels for the deacon in the mass. Very probably it is Saint Quentin whom an angel delivered from prison and who forthwith continued his preaching. There is no obvious connection between the young man and what is going on beside him. Two culprits in white shirts, their hands bound, are being led to execution by soldiers. There is a frenzied old woman half kneeling in front of them, and a tranquil young person, her baby in her arms, seems to comfort and encourage the fore-

¹Oil on wood. Two panels, each: H. 22 $\frac{3}{4}$ in.; W. 11 in. From the Abbey of Eaucourt near Arras, France. Gallery 34.

most prisoner. One of the soldiers who has been leading the latter mounts a ladder to the wattled roof of a shed where a drawn sword is lying. Three dignitaries on horseback direct the proceedings. The crenelated walls of the castle courtyard strengthened by two towers enclose the scene. The picture illustrates without doubt one of the obscurer saintly stories which might perhaps be found in the *Acta Sanctorum Belgii*, but does not appear in the *Golden Legend*. Some French tapestries in the Louvre showing some affiliation with the Martyrdom of Two Saints have for theme one of these stories concerning a horse thief who was saved from hanging by a miracle of Saint Quentin.

Although Simon Marmion was one of the famous artists of his time, no absolutely authenticated work by him exists. The altarpiece wings with the Life of Saint Bertin, now in the Berlin Museum, are generally supposed to be by him, and Mr. Dreicer's pictures have a relationship with that work. Their prime influence is that of Thierry Bouts and of the great school of fifteenth-century Flemish miniaturists.

The Rest on the Flight into Egypt¹ is one of Gerard David's loveliest paintings. In it shades of blue prevail. The Virgin in a gray-blue mantle over a deeper blue robe with a red under-dress showing at the feet and wrists holds in her lap the Christ Child, who wears a salmon-colored shirt; she offers Him a bunch of white grapes. They are seated on a grass-covered ledge of rock, out of which a spring gushes at the right and the ass nibbles at the herbage behind her. Saint Joseph in a purple-blue tunic and a blue cloak is gathering fruit from a tree. The distance is bathed in blue haze.

Gerard David was the last great artist of Bruges. In the work of David's later time the beginnings of new tendencies show themselves. Bodenhausen has pointed out that in this very picture the pose of Saint Joseph, standing with the weight all on one leg, the other hanging loosely from the hip, is an attempt to imitate Italian

elegance. It marks the panel as the product of his later period after the artist had moved from Bruges to Antwerp in 1515. But the expression of the picture, familiar and homely, is characteristic of the Netherland temperament, as was all of David's work, in distinction to the aloofness and aristocracy of the Italian ideal. A Flemish family is taking a leisurely journey through a pleasant country. The delicate young mother rests by a roadside spring and plays with her little baby, the picnic basket on the ground at her feet, her elderly husband knocks down chestnuts from a tree, and the friendly ass browses in the shade. This is the sentiment that the exquisite little picture conveys so irresistibly.

In the View of Toledo¹ by El Greco the buildings of the ancient city, rising in gray verticals from the underlying rock, are illuminated by a baleful light that proceeds unequally from a troubled sky. The prospect is from the north showing the eastern portion of the city. The ruined castle of San Servando is seen on the hill across the Tagus. Cropping out of the hill above the historic bridge of Alcántara is the grand bulk of the Alcázar and near it the spire of the cathedral. The relative positions of the two buildings have been reversed by El Greco for the sake of greater intensity. In the words of Maurice Barrès, "Toledo appears like an image of exaltation in solitude, a cry in the desert." Another view of Toledo by El Greco, preserved in the museum of that city, is a curious picture, half landscape, half map. Both views belong, according to Cossio, to the artist's last period, 1604-1614.

Velazquez did not belong to a realist movement. He was a born realist who could detect truth as well in loveliness as in ugliness. This he has done in the case of the Portrait of a Girl,² lent by John N. Willys. She sits in profile, her

¹Oil on canvas. H. 48 $\frac{1}{2}$ in.; W. 42 $\frac{3}{4}$ in. Signed: (in Greek) Domenikos Theotokopoulos, I painted it. Onate Palace Collection. Published: Manuel B. Cossio, p. 137. Gallery 28.

²Oil on canvas. H. 25 $\frac{1}{2}$ in.; W. 22 $\frac{3}{4}$ in. From the collection of Julius Böhler, Munich. Published: A. L. Mayer, *Zeitschrift für Bildende Kunst*, 1913, p. 40. Gallery 28.

¹Oil on wood. 17 $\frac{1}{2}$ in. square. From the Rodolphe Kann Collection. Published: Bodenhausen, G. David, p. 186. Gallery 34.

lips parted as though reading, and an open book held upright in her lap, while sybil-like she indicates some passage with her finger. She wears a white blouse, but the figure being in subdued light, the total effect is one of quiet grays and browns. The pose is similar to the portrait in the Prado reputed to represent Juana Pacheco but in treatment recalls rather the beautiful figure of the girl winding yarn in *Las Hilanderas*. Like the *Hilanderas* it must have been painted during the last ten years of the artist's life, as indicated by the abridged impressionistic manner in which the hands are painted.

The painting of Velazquez is again seen in its developed freedom in the Portrait of Queen Mariana of Austria,¹ lent by Harry Payne Bingham. The Austrian princess accomplished the arduous journey to Madrid in 1649 and late in that year at the age of barely fifteen became the wife of Philip IV. A year and a half later when Velazquez returned from Italy one of his first tasks apparently was to portray the new queen, and portraits by Velazquez of the youthful Mariana dressed in the outrageous costume then fashionable at the court of Spain are in the Louvre and in the museum at Vienna. Mr. Bingham's portrait head, which is perhaps a study for the others, shows a face of freshness and charm, although one sees the same Hapsburg mouth and puffy cheeks which a few years at the Spanish court were to give such a sullen expression. She wears the fashionable head structure consisting of rank on rank of false curls, which are in this case decorated with dainty silk butterflies. An excellent idea of Mariana's appearance some years after the Bingham portrait was taken can be obtained from the fine picture of the school of Velazquez which faces the youthful queen from the opposite wall of the gallery.

The exhibition contains three characteristic portraits by Goya, the pair of likenesses representing Don Ignacio Garcini and Dona Josefa Castilla-Portugal di Garcini, and the portrait of young Victor

Guye,¹ the latter lent by J. Horace Harding. The boy, about six years old, is shown dressed in the page's uniform of the Spanish court, dark blue velvet, richly braided with gold. He stands holding a book in both hands, and looking at the spectator with a rebellious expression in eyes and mouth. The portrait was commissioned by the boy's father as a pendant to the portrait already owned by him of the boy's uncle, General Nicholas Guye, also in Mr. Hardings's collection, painted by Goya probably in 1810.

The remarkable Garcini portraits,² lent by Harry Payne Bingham, were painted in 1804. Don Ignacio wears an army officer's uniform showing white breeches and a blue coat faced with red. His left hand rests on his sword hilt. As his insignia doubly attests, he was a knight of the order of Santiago. He was colonel of infantry commanding the troops in Navarre and acted as governor of Aragon and adviser to his king, Ferdinand VII.

His wife is shown in a high-waisted white dress, her red-gold hair ostentatiously disposed over her shoulders. The reddish color of her hair is echoed in the cushion upon which she sits.

Venus and Adonis,³ lent by Harry Payne Bingham, is a most important example of Rubens' art. The black mantle of Venus has slipped from her radiant body as, sitting on a little grassy hillock, she enlaces with her soft arms the rude figure of cold-hearted Adonis, who extricates himself from her clasp. He has girded up his red tunic; his hunting spear is in his hand; his dogs are restless. Cupid, altogether on his mother's side at this moment, having thrown down his bow and quiver, grabs Adonis by the leg and kicks at him in a

¹Oil on canvas. H. 41 $\frac{7}{8}$ in.; W. 33 $\frac{1}{4}$ in. Published: A. de Beruete, Goya, p. 120. Gallery 28.

²Oil on canvas. Both: H. 41 in.; W. 32 $\frac{1}{4}$ in. One inscribed: Da. Josefa Castilla di Garcini. p. Goya. 1804. Published: A. de Beruete, Goya, p. 103. Gallery 28.

³Oil on canvas. H. 77 in.; W. 95 in. From Blenheim Palace, having been given by the Emperor Joseph I to the Duke of Marlborough. Described by Waagen, vol. III, p. 178. Gallery 27.

¹Oil on canvas. H. 14 $\frac{1}{2}$ in.; W. 17 in. Le-dieu Collection. Published: A. de Beruete, Velazquez, p. 103. Gallery 28.

babyish tantrum. The dogs were painted by Wildens, Rooses says, and also that superb landscape that Adonis longs to escape to where he can chase bears and wild boars to his heart's content. The figures are all by Rubens, however, and in his most triumphant manner. Waagen said that this picture made one involuntarily think of Guido's exclamation at sight of

—about 1620, Rooses says, so the inspiration may have come from an earlier sight of the picture when as a young man in 1603 the artist was sent by Vincenzo Gonzaga, Duke of Mantua, with gifts for Philip III of Spain and for the Duke of Lerma, his chief minister.

The Savant¹ by Rembrandt, lent by Mrs. Henry E. Huntington, shows a



VICTOR GUYE BY GOYA

one of the Fleming's pictures, "Does this painter mix blood with his colors?"

This splendid work and the two other famous renderings of the same subject by Rubens were all inspired, at least as far as the composition is concerned, by Titian's *Venus and Adonis*, now in the Prado at Madrid. Rubens is known to have copied the work in 1628 when he was on one of his diplomatic missions to make peace, or to try to, between England and Spain. But Mr. Bingham's picture is earlier than that

bearded man gazing thoughtfully at a bust of Homer on which he rests his right hand. A flat, dark hat shades the upper part of his face and he wears a black doublet with a gold chain of many strands looped from the right shoulder to the left side, and underneath a white gown with voluminous

¹Oil on canvas. H. 54 $\frac{3}{8}$ in.; W. 52 $\frac{3}{8}$ in. Signed on table at right: Rembrandt f. 1653. From the collections of Sir Abraham Hume, London; Earl Brownlow, Ashbridge Park; Rodolphe Kann, Paris. Published: Bode, No. 385. Gallery 26.

sleeves. A golden light shines from the left. This dignified figure used to be called a portrait of Pieter Cornelisz. Hooft, who died in 1647, but is now considered to be an ideal portrait of Torquato Tasso or of Virgil. It was painted at the time when Rembrandt's creditors began bringing legal suit against him which culminated in 1655 in a sale of his effects. A bust of Homer, probably the one he used in this picture, appears in the inventory of his collection.

The painting by Rembrandt, lent by Mrs. Henry E. Huntington, which has been called *Saskia*,¹ is considered by Bode to be a *Flora*, not painted from his first wife, but in Rembrandt's later style between the years 1656 and 1658. She is seen to below the waist facing front with her head turned to the left showing an almost classic profile. There is a large spray of red blossoms on her brown hat and she carries more of the same in the folds of her yellow skirt which she has caught up in her left hand. She offers flowers in her outstretched right hand to someone outside the picture toward whom she is looking. She wears pearls in her earring and around her neck, and a loose white blouse with wide sleeves falling in soft folds. The direct light is brighter and the figure has more classic grace than his earlier *Floras*, however it lacks the joyousness of *Saskia's* smile.

Another Rembrandt lent by Mrs. H. E. Huntington is the *Portrait of Hendrickje Stoffels*.² It was painted only a few years before the supposed date of her death, and her pose, bending forward slightly, shows weariness. With her right hand she holds together a loose wrap trimmed with reddish brown fur. She wears a greenish brown cap, gold embroidered and trimmed with a gold chain and precious stones. In her earring is a pear-shaped pearl.

¹Oil on canvas. H. 39 $\frac{3}{8}$ in.; W. 36 $\frac{1}{4}$ in. From the collection of Earl Spencer, Althorp Park. Published: Bode, No. 420. Gallery 26.

²Oil on canvas. H. 29 $\frac{3}{8}$ in.; W. 26 $\frac{3}{8}$ in. Signed above left shoulder: Rembrandt f. 1660. From the collections of the Marquise de la Cenia, Spain; Rodolphe Kann, Paris. Published: Bode, No. 438. Gallery 26.

A striking *Portrait of a Man Seated*¹ by Frans Hals has been lent by Henry Goldman. He is a massive, short-necked soldier with blond hair and reddish whiskers. Hals has dashed this portrait on in tones of warm gray—the background, the broad-brimmed hat, the dark steel gorget, the sleeves and lace collar—and brightened it with the yellow doublet and florid tones in his face. The sitter has been made so alive that one is fairly apprehensive of the wicked gleam in his eye, for surely he would stop at nothing.

ENGRAVINGS IN THE PRINT GALLERIES

THE engravings contained in the Museum's Fiftieth Anniversary Exhibition are arranged about the walls of the south print gallery, one side of which is devoted to German and Dutch work and the other to Italian and French. Because of the limited space available it was necessary to exercise a most rigid selection, and consequently to omit much that is of great interest from both the artistic and the archaeological points of view. Of the eighty-six prints shown most come from the collection of the Museum itself but a few of unusual importance and rarity have been most kindly lent by C. B. Eddy, Paul J. Sachs, and Felix M. Warburg.

The tendency toward the linear schematization that is so marked a characteristic of engraving is already apparent in the work of the anonymous "Master E. S. of 1466," who may conveniently be considered the earliest burinist even if not the earliest engraver. Three prints by him are shown, among them notably the curious and famous *Virgin and Child* (Lehrs 70), printed in white ink on black paper.

The next important engraver was Martin Schongauer of Colmar in Alsace († 1491) who has the double interest of being not only the most prominent German engraver of his century but also the most skilful.

¹Oil on canvas. H. 32 $\frac{3}{8}$ in.; W. 26 in. Inscribed and signed with monogram: AETAE 55 A° 1637 FH. From the collection of Edgar Vincent, at Esher. Published: F. J. Mather, *Art in America*, vol. V, p. 59. Gallery 26.